



Sample assessment task	
Year level	8
Learning area	The Arts
Subject	Dance
Title of task	Abstracting sports
Task details	
Description of task	In groups, plan, rehearse and present a short dance that is based on sporting images as a stimulus. Students will reflect upon their work in a structured interview. Questions will be provided to students five minutes before the interview, allowing time to write brief notes.
Type of assessment	Making and Responding – formative and summative
Purpose of assessment	<ul style="list-style-type: none"> To inform progression during the learning cycle To assess students’ skill development and inform reporting at the end of the learning cycle
Assessment strategy	Movement skills Choreographic skills Reflective practice
Evidence to be collected	<ul style="list-style-type: none"> Live group performances (formal and informal) Video documentation of task-based activities and performances Reflective journals Formal analysis of viewed dance performances Dance planning worksheets for composition Proformas for written responses Class discussion Teacher observation notes
Suggested time	6–8 hours
Content description	
Content from the Western Australian Curriculum	<p>Choreographic Processes Improvisation skills to find ways to make literal movement into abstract movement Elements of dance: body, energy, space, time (BEST), selected and combined to create dance that communicates choreographic intent Choreographic devices (unison, canon, repetition, abstraction) and choreographic structures (narrative, binary) to create dance that communicates meaning Group work practices (sharing ideas, problem-solving, listening skills, providing constructive feedback) in dance</p> <p>Performance Techniques that focus on developing retention of movement with accuracy and detail Performance skills (expression, projection, focus) demonstrated to an audience and appropriate to the dance genre/style</p> <p>Dance Reflecting and Analysing Reflective processes, using dance terminology, on their own and others’ work and the effectiveness in dance works of the use of the elements of dance and design concepts (lighting, music/sound, multimedia, costume, props, sets, staging)</p>

Task preparation	
Prior learning	<p>Students have previously used improvisation to explore new movement and ideas. They have used the elements of dance and choreographic devices of repetition, contrast, unison and canon.</p> <p>They are familiar with the meaning of key dance terminology, including the elements of dance (BEST), choreographic devices and design concepts.</p>
Assessment differentiation	<p>Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged.</p> <p>Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.</p>
Assessment task	
Assessment conditions	Students work individually and collaboratively during the six to eight hours required to complete this process.
Resources	<ul style="list-style-type: none"> • Copies of images of sports in action • Copies of images of umpiring signals • Any suitable recording device (optional) • Copy of interview questions • Digital audio recorder (optional)

Instructions for teacher

Making

In groups, plan, rehearse and present a short dance (1½–2½ minutes) that is based on images provided on the next page.

For your informal performance, in groups, complete the following activities.

- Use improvisation skills to find ways to make literal movement into abstract movement.
- Select and combine different elements of dance: body, energy, space, time (BEST) to communicate your choreographic intent.
- Use choreographic devices of unison, canon, repetition and choreographic structure (binary) to create your dance.
- Demonstrate retention of movement.
- Demonstrate performance skills including expression, projection and focus to an audience.

Responding: Interview questions

For reflecting on your group's informal performance, tell me about:

- how you changed one literal movement into an abstract movement during your improvisation process
- one example of how you used Body or Energy to communicate meaning
- one example of how you used Space or Time to communicate meaning
- one example of how you would use one design concept (lighting, music/sound, costume, props, sets or staging) to support the meaning of your dance
- one example of how another group used Body or Energy effectively in its choreography to communicate meaning
- one example of how another group used Space or Time effectively in its choreography to communicate meaning.

Stimuli



[From: National Photo Company. (1924). File:Ty Cobb sliding2-edit1.jpg. Retrieved August, 2014, from http://commons.wikimedia.org/wiki/File:Ty_Cobb_sliding2-edit1.jpg]



[From: Mesiano, C. (2011). File:Ivanovic Forehand San Diego.jpg. Retrieved August, 2014, from http://commons.wikimedia.org/wiki/File:Ivanovic_Forehand_San_Diego.jpg Used under Creative Commons Attribution-Share Alike 2.0 Generic licence.]



[From: Rdikeman. (2005). *File:College soccer yates iu v tulsa 2004.jpg*. Retrieved August, 2014, from http://commons.wikimedia.org/wiki/File:College_soccer_yates_iu_v_tulsa_2004.jpg
Used under Creative Commons Attribution-ShareAlike 3.0 Unported licence.]



[From: Bob Bob. (2009). *Courtney Lawes—Northampton Saints vs Sale October 2009 Rugby at Franklin's Gardens*. Retrieved August, 2014, from <https://www.flickr.com/photos/bobaliciouslondon/4593262384/>
Used under Creative Commons Attribution 2.0 Generic licence.]

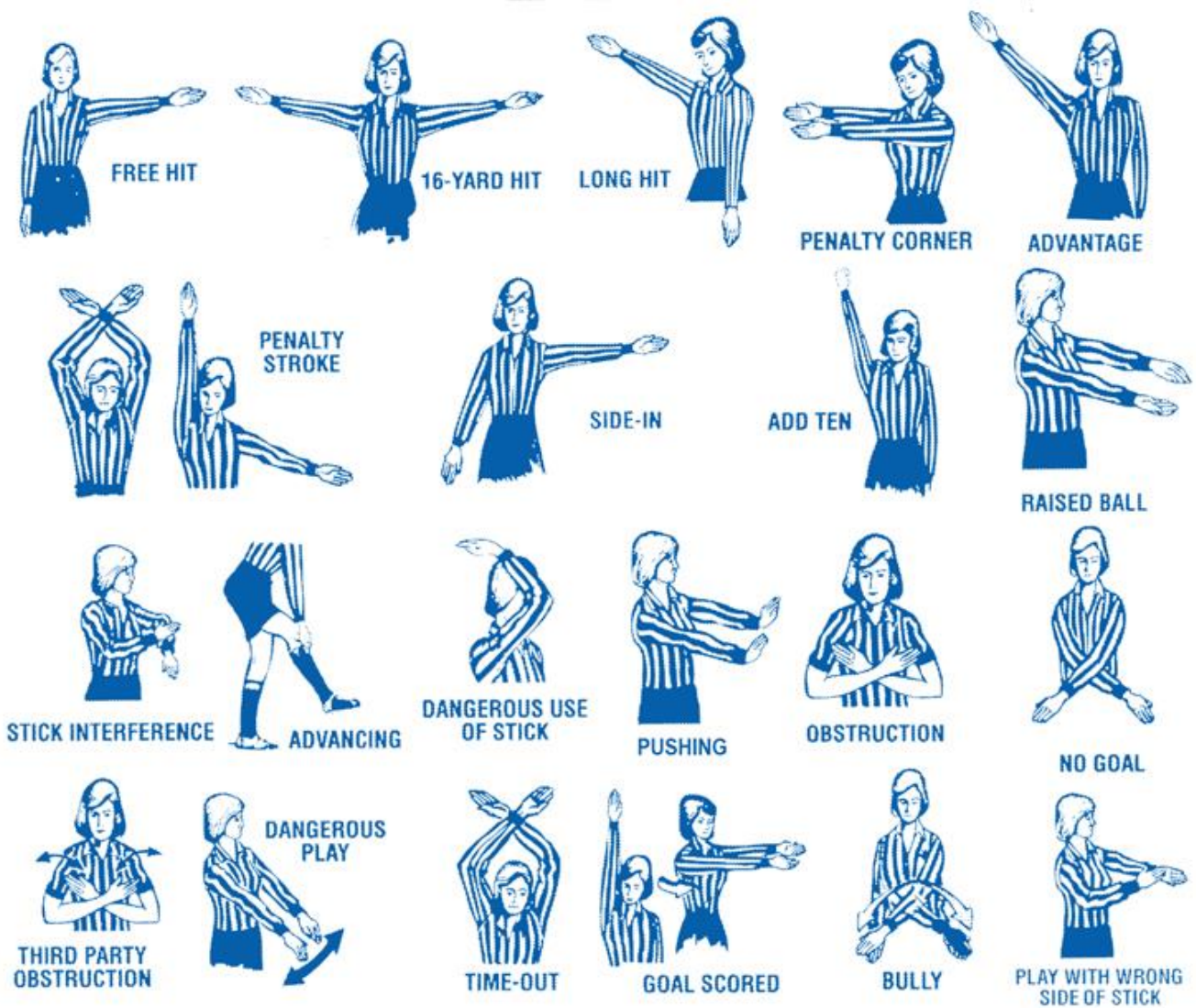


[From: Worker. (2010). *Karate girl*. Retrieved August, 2014, from <http://openclipart.org/detail/102751/karate-girl-by-worker> Used under Creative Commons CC0 1.0 Universal (CC0 1.0) Public Domain Dedication.]



[From OpenClips. (n.d.) *Kata karate martial arts girl standing defend*. Retrieved August, 2014, from http://pixabay.com/p-155283/?no_redirect Used under Creative Commons CC0 1.0 Universal (CC0 1.0) Public Domain Dedication.]

Umpiring Signals



[From: Longstreth. (2014). *Umpires*. Retrieved August, 2014, from www.longstreth.com/fh-umpires.asp]



out



leg-bye



no-ball



dead ball



bye



boundary 6



boundary 4



wide



short run



disregard
last signal

[Cricket umpire signals. (n.d.). Retrieved September, 2015
from <http://www.open.ac.uk/ouclub/main/six-side-cricket/umpire-signals>]

Sample marking key	
Making: Dance composition	
Description	Marks
Elements of dance	
Generates effectively a range of abstract movement; demonstrating selective use of BEST with varied and controlled body shape, levels, pathways and time.	4
Generates, with some effect, abstract movement using BEST to create varied and controlled body shape, levels, pathways and time.	3
Generates some abstract movement and uses BEST with some effect to create varied and controlled body shape, levels, pathways and time.	2
Generates minimal abstract movement, relies mainly on literal movement; limited use of BEST with little varied and controlled body shape, levels, pathways and time.	1
Subtotal	4
Description	Marks
Use of choreographic devices in dance	
Uses effectively choreographic devices: unison, canon, repetition and choreographic structure (binary) in the dance.	4
Uses choreographic devices unison, canon, repetition and binary structure in the dance.	3
Uses some devices and lacks clarity of binary structure in the dance.	2
Demonstrates limited use of devices and binary structure in the dance.	1
Subtotal	4
Description	Marks
Use of choreographic devices in dance	
Contributes consistently in rehearsal processes through idea sharing and choreographic input and participates effectively in group work processes through problem-solving.	4
Contributes in most rehearsal processes through idea sharing and choreographic input and participates effectively in most group work processes through problem-solving.	3
Contributes in some rehearsal processes through idea sharing and choreographic input and participates in some group work processes, occasioning engaging in problem-solving.	2
Contributes, on occasion, to rehearsal processes through minimal idea sharing and choreographic input and participates, on occasion, in some group work processes.	1
Subtotal	4
Description	Marks
Performance skills	
Presents a dance with sustained projection, focus and a clear sense of commitment to the movement.	4
Performs dance with projection and focus where there is generally commitment to the movement.	3
Performs dance with some projection and focus where there is some commitment to the movement.	2
Performs dance with inconsistent projection and focus where there is little commitment to the movement.	1
Subtotal	4
Dance composition Total	
16	

Responding: Interview	
Description	Marks
Reflective practice	
Describes in detail characteristics and personal qualities of own dance and dance processes relevant to the questions.	4
Describes, in some detail, characteristics and personal qualities of own dance and dance processes relevant to the questions.	3
Outlines in a general way own dance or process.	2
Talks very briefly about own dance.	1
Subtotal	4
Description	Marks
Dance terminology	
Uses effectively a range of appropriate dance terminology in response.	4
Uses appropriate dance terminology in response.	3
Uses some appropriate dance terminology in responses.	2
Uses dance terminology in a limited way in responses.	1
Subtotal	4
Interview Total	8
Total	18